

Administration

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JAMES H. MADDOX, Director of the Bread Loaf School of English

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Front cover photo by Erik Borg

Middlebury College does not discriminate against any individual on the basis of race, sex, religion, ethnic origin, sexual orientation or handicap in any of its programs or activities. In particular, Middlebury College complies with the 1964 Civil Rights Act, Title IX of the Educational Amendments of 1972, the I.R.S. Anti-Bias regulation and Section 504 of the Rehabilitation Act of 1973.

MIDDLEBURY COLLEGE

Bread Loaf School of English



The Aim

Each summer the Bread Loaf School of English assembles a community of teachers and learners at each of its three campuses: at the Bread Loaf Mountain campus in Vermont, at Lincoln College, Oxford, and at St. John's College in Santa Fe, New Mexico. Students at each of these campuses follow courses of study leading to the Master of Arts and Master of Letters degrees in English. The Bread Loaf emphasis has always been upon close contact between teacher and student in an intensive sixweek course of study.

The Bread Loaf School of English at Bread Loaf, Vermont June 21 - August 6, 1994

Since 1920, the central location for these programs of study has been the campus located outside Middlebury, in sight of Bread Loaf Mountain in the Green Mountains of Vermont. Here, faculty members from many of the most distinguished colleges and universities in the United States and the United Kingdom offer courses in Literature, Literary Theory, Creative Writing, the Teaching of Writing, and Theater. All of these courses benefit from the on-site presence of a professional Acting Ensemble which visits classrooms and, along with actors drawn from the student body, mounts a major production each summer. Each year approximately 250 students come from all regions of the United States and several foreign countries to study at the Bread Loaf campus.

The Bread Loaf School in Vermont is one of ten summer programs of Middlebury College. Others are the Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish, as well as the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the School of English is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell acquired large landholdings, tract by tract, starting in 1866, until several mountains were among his properties. In this striking setting Mr. Battell constructed the Bread Loaf Inn and other buildings to house his summer guests. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the original Inn and the surrounding "cottages," but the nineteenth-century structures in their Green Mountain site still make an unforgettable impression.

During the last seventy-four years Bread Loaf has counted among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Laurence B. Holland, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer, and Wylie Sypher. But no one has been identified with Bread Loaf more indelibly than has Robert Frost, who first came to the School on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor to Bread Loaf, Frost returned to the School every summer with but three exceptions for forty-two years. His influence is still felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site near the Bread Loaf campus.

In 1994, Bread Loaf will celebrate its seventy-fifth session at its Vermont campus.

The Bread Loaf School of English at Lincoln College, Oxford July 4 - August 13, 1994

The Bread Loaf School of English enrolls about eighty students at Lincoln College, Oxford each summer. Bread Loaf has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Located on the Turl in the center of the city of Oxford, Lincoln is one of the smallest and most beautiful of the Oxford colleges.

Each student selects one seminar as a six-credit (two units) summer's program. There are usually from four to six students in each seminar, which meets in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then in tutorial for an hour. Oxford tutors place heavy emphasis on independent study; students should expect to give oral reports and write weekly papers. Seminars and tutorials are often held at the college with which the tutor is affiliated.

The Bread Loaf School of English at St. John's College, Santa Fe, New Mexico June 28 - August 11, 1994

For the fourth summer, Bread Loaf will offer courses in 1994 at its third site, at St. John's College, Santa Fe, New Mexico. Bread Loaf in Santa Fe has approximately seventy students and offers a curriculum similar to those offered in Vermont and Oxford, but with an appropriate emphasis upon Native American literature, American Hispanic literature, and writing of the Southwest.

Admission

Admission is on the basis of college transcripts, three letters of recommendation, and a writing sample. Because the program is designed to meet individual needs, there is no set of requisites for admission, although an excellent undergraduate record in English and strong recommendations are the surest admission criteria. Students are accepted for one summer only and must reapply for each subsequent summer of study. Students whose work, in the judgment of the Director and of the faculty, is marginal and who may have difficulty completing the degree may be denied readmission. As Bread Loaf is especially committed to increasing diversity in its community, minority applications are encouraged.

Instructions for Application

New applicants should fill out and return the application form and supporting materials along with a \$40 application fee. Application forms are available from the Bread Loaf office in Vermont at the address listed inside the front cover of this bulletin. All undergraduate and graduate transcripts should be forwarded to the Bread Loaf office. The applicant is responsible for asking three colleagues or teachers to serve as references.

The Master of Arts (M.A.) Degree

Candidates must hold a Bachelor's degree from an accredited college and be in residence for at least one summer at the School of English in Vermont. To earn the M.A., students must successfully complete the equivalent of ten units (thirty credits). A grade of B- or better is required in order to receive course credit. The normal summer program of study consists of two courses (two units) at Vermont or Santa Fe, or one course (two units) at Oxford. In Vermont and Santa Fe, each course meets five hours a week. Exceptional students may, with permission, take a third course for credit at Vermont or Santa Fe, or an additional three-credit tutorial at Oxford, after the first summer.

The curriculum is divided into six groups: (I) writing and the teaching of writing; (II) English literature through the seventeenth century; (III) English literature since the seventeenth century; (IV) American literature; (V) world literature; (VI) theater arts. Ordinarily the M. A. program includes a minimum of two courses each from Groups II and III and one course each from Groups IV and V. A student may, in consultation with the Director, waive one of the six required courses.

The Master of Letters (M.Litt.) Degree

The M.Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is the first prerequisite for this degree. Students concentrate in either a period such as the Renaissance, a genre such as the novel, or a field of study such as American Literature.

The M.Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Projects. This program of studies is drawn up during the student's first summer in the degree program, in consultation with the Director and appropriate members of the faculty. Of these ten courses, up to three may be electives, not directly related to the field of concentration. No thesis is required. Candidates may undertake as many as four Independent Reading Projects during the academic years intervening between Bread Loaf summers and must undertake at least one such project. In the final summer a student must pass a comprehensive written and oral examination in his or her field of concentration. The

program is limited to highly qualified candidates. At least one summer must be spent in residence at the School of English in Vermont.

The Master of Modern Languages (M.M.L.) Degree

The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish) or in a foreign language and English at the Bread Loaf School of English. The English / foreign language program requires an additional twelve units beyond the M.A. degree as well as comprehensive written and oral examinations. The M.M.L. is administered by the Director of the Language Schools in consultation with the Director of the Bread Loaf School of English.

Program in Continuing Graduate Education

The School encourages teachers who have their Master's degrees or others who have at least a Bachelor's degree to enroll for a summer as non-degree students in continuing graduate education. Upon successful completion of this program, Middlebury College will issue the student a Certificate in Continuing Graduate Education.

Undergraduate Honors Program

Exceptionally able undergraduates with strong backgrounds in literary study may be admitted to graduate study at Bread Loaf after the completion of three years toward their Bachelor's degree. Their courses may be transferred to their home institutions or they may serve as the initial credits leading to the M.A. degree at the Bread Loaf School of English.

The Program in Theater

Virtually since its beginnings, the Bread Loaf School of English in Vermont has put a major emphasis upon the theater arts. The Program in Theater provides formal and informal instruction in acting, directing, playwriting, stagecraft, and design. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theater professionals in all fields. A major aspect of theater study at the Bread Loaf program in Vermont is the presentation of a wide

variety of performing projects.

Beginning in 1980, Bread Loaf began bringing professional actors to the Vermont campus to assist in the mounting of the summer's major production. The participation of professional actors has increased to the point of there now being a professional company in Vermont each summer, the Bread Loaf Acting Ensemble. The Ensemble is central to the major production as well as other, smaller productions. In addition, the Ensemble is intimately involved in many of the classrooms—not only classes in dramatic literature, but also classes in other forms of literary study and in the teaching of writing. In recent years, major productions at Bread Loaf have included *The Merchant of Venice*, *The Caucasian Chalk Circle*, *King Lear, The Mother of Us All*, and *Uncle Vanya*. These productions take place in Bread Loaf's Burgess Meredith Theater.

New plays written by Bread Loaf students are often produced in the theater on the Vermont campus, as are one-acts directed by advanced directing students. There are opportunities for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops.

NEH Institute: Acts of Interpretation

In 1994, the Bread Loaf School of English will offer at its campus in Vermont a Summer Institute for twenty secondary-school teachers of drama, funded by the National Endowment for the Humanities. Entitled "Acts of Interpretation: Dramatic Literature in Text and Action," the Institute is designed for secondary-school teachers who seek to deepen their knowledge both of dramatic literature and of the practical arts of the stage: acting and directing.

Participants will receive a full-tuition scholarship (\$2,600), room and board on campus (\$1,290), a book allowance, travel expenses, and a stipend of \$300 per week. The courses will be very intensive; they may be audited or taken for graduate credit,

but all students are expected to participate fully in class activities.

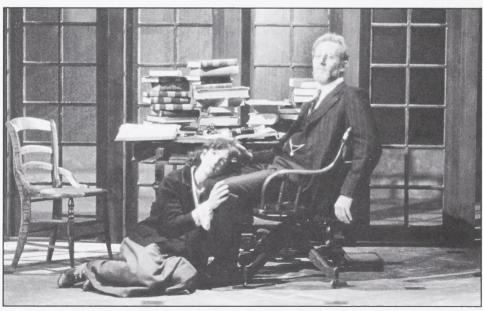
For more information, write to James Maddox, Director, at the Bread Loaf School office.

Financial Aid

Because of the generosity of former and present Bread Loaf students and friends of the School of English, the School has steadily increased its financial aid resources. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants (at all three Bread Loaf sites) and/or work-aid (in Vermont and Santa Fe). The aid is awarded on the basis of financial need and scholastic achievement. To be considered for all types of aid offered through Middlebury College, a student must first file a Bread Loaf Financial Aid Form with the Middlebury Financial Aid office. Requests for aid should be made when the application form is submitted to the School; all pertinent forms and information will be sent when they become available. Students are advised to return all completed materials as soon as possible after they are received.

In addition, Bread Loaf offers the following scholarships and awards.



A scene from the 1993 Bread Loaf production of Uncle Vanya.

DeWitt Wallace-Reader's Digest Fellowships for Rural Teachers. Between 1993 and 1996, Bread Loaf will offer 30 full fellowships per year for rural teachers from the following states: Alaska, Arizona, Mississippi, New Mexico, South Carolina, and Vermont. Only first-year Bread Loaf students are eligible for these awards. These fellowships, supported by a generous grant from the DeWitt Wallace-Reader's Digest Fund, will cover the costs of tuition, room, board, travel, and books. The DeWitt Wallace-Reader's Digest Fellows form the core of the Bread Loaf Rural Teacher Network; besides taking a full load of courses at Bread Loaf, they will also plan follow-up projects among their home-state groups and among the community of Fellows as a whole. They receive grants to carry out telecommunications projects over the ensuing academic year, and they are eligible to reapply for DeWitt Wallace-Reader's Digest Fellowships in their second and third years at Bread Loaf. For further information, write to James Maddox, Director, at the Bread Loaf office.

Clemson/Bread Loaf Writing Project Awards. With support from the Bingham Trust and in cooperation with Clemson University, Bread Loaf will make awards of up to \$1,000 or more to ten or more teachers attending the 1994 Bread Loaf session in Vermont, Oxford, or Santa Fe. Teachers who apply will agree to participate in one of two projects: "Writing for the Public" or "Writing and Performing across Cultures." Details on applying for these awards will be mailed out accompanying the letters of acceptance for summer, 1994. The awards will be made early in July, directly to selected teachers.

Bread Loaf Teacher-Researcher Grants. For a decade the Bread Loaf School of English has awarded grants of up to \$500 to teachers who study language and learning in their classrooms or communities. Teachers who attend Bread Loaf in Vermont, Oxford, or Santa Fe in 1994 will be eligible to apply for these awards. Details on applying for these awards will be mailed out accompanying the letters of acceptance for summer, 1994.

Both the Clemson / Bread Loaf Writing Project Awards and the Bread Loaf Teacher-Researcher Grants are under the supervision of Dixie Goswami.

Other Information

Independent Reading Projects

With the approval of the Director and an appropriate member of the faculty, qualified students may undertake a Reading Project of reading and research during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed Reading Project and have demonstrated their competence by securing a grade of A- or higher in that course. Arrangements must be completed during the summer session before the academic year in which the Reading Project is to be undertaken. Each Reading Project culminates in a long essay, a draft of which is presented at the beginning of the summer following the academic year of reading and research. Students then work closely with a faculty member in revising and bringing this essay to completion over the course of the summer. A Reading Project successfully completed is the equivalent of a regular Bread Loaf course. Two Reading Projects in different years are permitted toward the M. A. degree and four toward the M. Litt. degree. A tuition fee of \$1,300 is charged for each Reading Project.

Independent Summer Reading Project

Under exceptional circumstances, when the format of the normal Independent Reading Project is not appropriate (for example, in acting or directing projects), students may design an Independent Summer Reading Project, which counts as the equivalent of a regular Bread Loaf course. Students have the responsibility for establishing the subject matter of the Summer Project and for submitting a coherent and well-conceived prospectus for the summer's work no later than May 1. For M. A. and M. Litt. candidates, the Summer Project must be in an area in which the student has previously taken a course at Bread Loaf and received a grade of A- or better; for M. Litt. candidates, the Project must be in the student's area of concentration.

In general, the student is expected to work independently, meeting about an hour every week with his or her advisor. The student and the faculty member together determine whether the student will submit a series of short papers, or one or two essays, equivalent to at least a thirty-page paper.

Oxford Tutorial Reading Projects

Students attending Bread Loaf/Oxford may propose a course of study for a tutorial to be taken in addition to their regular Bread Loaf course. These tutorial projects receive three hours of credit and should involve approximately the amount of reading and writing contained within a three-hour Bread Loaf course in Vermont or Santa Fe. Project proposals must be approved by both the Director and a member of the Bread Loaf/Oxford faculty, who will supervise the student's study during the ensuing summer. A Bread Loaf student must be enrolled in one of the regular Bread Loaf/Oxford courses in order to be eligible to take one of these extra tutorials. A tuition fee of \$1,300 will be charged for each tutorial.

Lecture Program and Other Activities

The lecture program at Bread Loaf introduces students to scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, and critics such as C. L. Barber, Saul Bellow, John Berryman, R. P. Blackmur, Willa Cather, Richard Ellmann, Northrop Frye, Hamlin Garland, Shirley Jackson, Sinclair Lewis, Archibald MacLeish, Hillis Miller, Howard Nemerov, Dorothy Parker, Carl Sandburg, Allen Tate, Richard Wilbur and William Carlos Williams. Similar programs of lectures are held at Oxford and Santa Fe.

Experienced teacher-researchers also visit Bread Loaf to offer workshops on

practice-oriented research in the classroom.

Each week in Vermont, students have the opportunity to see classic or modern films. In Vermont and at Oxford, they are invited to join the Bread Loaf Madrigalists, who give an informal recital each summer.

Students at all three campuses give frequent readings from their own writings.

Course Registration

Course choices should be made following the receipt of the official bulletin (but not prior to March 1). Early registration is advised, as the size of all classes is limited.

Students are urged to complete as much reading as possible before arrival in order to permit more time during the session for collateral assignments and for the preparation of papers.

At Vermont and Santa Fe, students may, with the instructor's permission, audit another course in literature in addition to the two courses taken for credit. Students regularly registered for a course may not change their status to that of auditor

without permission of the Director.

A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf in Vermont. Required texts for each course are available for students. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes in advance, the bookstore will stock copies of the substituted texts.

Students going to Oxford and to Santa Fe are urged to purchase their own copies

of the texts to be used.

Library Facilities

The facilities of Starr Library at Middlebury College, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to Bread Loaf students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

At Oxford, students have use of both the Lincoln College Library and the Bodleian Library of Oxford, one of the greatest libraries in the world.

In Santa Fe, students have use of the library at St. John's College.

Computer Facilities

At Bread Loaf, Vermont, there is a student computer center equipped with a number of Apple II, IBM, and Macintosh computers. Instruction in the use of computers and of various forms of software will be provided. More rudimentary computer facilities will be available both at Oxford and at Santa Fe. Bread Loaf encourages students to bring their own computers to Vermont and to Santa Fe for their personal use.

One of the most exciting of Bread Loaf's innovations has been the development of BreadNet, a national computer network which links up the classrooms of Bread Loaf teachers. The primary goal of BreadNet is to establish a writing/inquiry network involved in studying various aspects of language and learning. All Bread Loaf teachers, after a suitable introduction to BreadNet, are invited to join.

Medical Facilities

At Bread Loaf a nurse is in attendance, and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

At both Oxford and Santa Fe, students with medical needs will be referred to local doctors.

Accommodations

Dormitory housing at Bread Loaf is available for students without families accompanying them. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, but the Bread Loaf office provides housing lists. Meals for on-campus students are served in the Bread Loaf Inn; off-campus students may pay for individual meals in the Inn; there is also a Snack Bar in the Barn. For a reasonable fee, the School provides a child-care program, Croutons, for students' children.

At Oxford, students have single accommodations, occasionally consisting of



living room and bedroom. They take their meals together in the College Hall. Rooms are cleaned by scouts. There is also a limited number of suites available at Lincoln for students with spouses and apartments for students with families.

At Santa Fe, students will be lodged in double rooms at St. John's College. The Bread Loaf office may be able to give advice to students with families seeking housing in Santa Fe. Students living on campus will take their meals together at St. John's. Local commercial day-care services will be available in Santa Fe.

Transportation

The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all buses on June 21. There are Vermont Transit buses from Montreal, Boston, Albany, and New York City. A number of airlines offer flights to Burlington; connection to Middlebury can be made on Vermont Transit buses.

Students going to Oxford will be expected to make their own travel arrangements. In early spring Bread Loaf will send information covering details of prepa-

ration for the trip abroad and living at Oxford.

Students going to Santa Fe from long distances away will probably do best to fly to Albuquerque and take ground transportation from there to Santa Fe. Bread Loaf will provide information in early spring on the means of traveling from Albuquerque to Santa Fe.

Recreation

Since the elevation at Bread Loaf, Vermont, is 1500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School. A picnic at the nearby Robert Frost Farm and a tour of the Frost Cabin are popular Bread Loaf traditions, as are dances in the Bread Loaf Barn.

The extensive campus offers a fine opportunity for the combination of study and recreation. A softball and soccer playing field and tennis and volleyball courts are available. Jogging and hiking trails are everywhere. A beach at Lake Dunmore is twelve miles from the School. At Bread Loaf, there are Johnson Pond and nearby Lake Pleiad.

At Oxford, the School itself promotes theater trips to Stratford-upon-Avon and London. In recent years, Oxford classes have sometimes either officially or unofficially taken excursions to locales associated with the courses, such as the Lake District and Ireland.

Around Santa Fe there are many locales to visit, including some of the most significant archaeological sites in the United States, such as Mesa Verde and Pueblo Bonito in Chaco Canyon. Some classes may make excursions to selected sites. Students might seriously consider renting a car, since many of the sites are quite reachable but not in close proximity to St. John's College.

Transcripts

One official transcript from the Bread Loaf School of English will be issued without charge on written request to the Director of Academic Records, Middlebury College. A fee of \$5 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller.

Letters of Reference

Requests for letters of reference should be made to the Director of the School, not to former Bread Loaf faculty.

Transfer Credits

Up to six semester-hours may be transferred from other accredited institutions, to count toward the Bread Loaf M.A. or M.Litt. degree. Each course must be approved for transfer, preferably before the work is done. Transfer course credits cannot be counted for degree credit elsewhere and must be of B grade or better. The program of a candidate for the Master of Arts or Master of Letters degree at Bread Loaf may include no more than six transferred credits. Thus, if six credits are transferred, the degree may be earned in four summers or, in exceptional cases, in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Even graduate credits earned at Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Fees

Vermont:	Tuition: Board: Room: Total:	\$2,600 920 <u>370</u> \$3,890
Oxford:	Comprehensive Fee:	\$4,400

Santa Fe:	Tuition:	\$2,600
	Room and Board:	_1,800
	Total:	\$4,400

The tuition fee includes a fee for an accident insurance policy with limited coverage.

Each applicant who is accepted is required to pay a \$200 enrollment deposit, refundable up to May 1, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially.

Final bills are mailed about May 1 and are payable upon receipt. A late fee will be charged for bills not paid by June 1 except for those students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.

An additional \$1,300 is charged students who take a third course for credit.

Refunds

Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive refunds for any additional amounts paid as follows:

Before the end of first week of classes: 60% of tuition plus pro-rated board. Before the end of second week of classes: 20% of tuition plus pro-rated board. Thereafter: board only, pro-rated.

Bread Loaf Faculty, 1994

Administration

James H. Maddox, B.A., Princeton, M.A., Ph.D., Yale. Professor of English, George Washington University, and Director of the Bread Loaf School of English.

At Bread Loaf, Vermont:

Isobel Armstrong, B.A., Ph.D., Leicester. Professor of English, Birkbeck College, University of London.

Michael Armstrong, B.A., B.Phil., Oxford. Headteacher of Harwell Primary School, Harwell, Oxfordshire.

Valerie Babb, B.A., Queens College, City University of New York; M.A., Ph.D., State University of New York at Buffalo. Associate Professor of English, Georgetown University.

Kim Benston, B.A., Ph.D., Yale. William R. Kenan Professor of English, Haverford College.

Michael Cadden, B.A., Yale; B.A., University of Bristol, England; D.F.A., Yale School of Drama. Lecturer in Theater and Dance, Princeton University.

Courtney Cazden, A.B., Radcliffe; M.Ed., University of Illinois; Ed.D., Harvard. Professor of Education, Harvard University.

Dare Clubb, B.A., Amherst; M.F.A., D.F.A., Yale. Mr. Clubb teaches at the New School for Social Research.

John Elder, B.A., Pomona; Ph.D., Yale. Professor of English and Environmental Studies, Middlebury College.

John Fleming, B.A., University of the South; M.A., Oxford; Ph.D., Princeton. Professor of Comparative Literature and Fairchild Professor of English, Princeton.

Dixie Goswami, B.A., Presbyterian; M.A., Clemson. Professor of English, Clemson University. Ms. Goswami also coordinates Bread Loaf's courses in writing and the Bread Loaf Rural Teacher Network.

Richard Harmston, B.A., Colorado State University; M.A., University of Utah; Ph.D., University of Michigan. Reading/Language Arts Consultant, Utah State Office of Education.

David Huddle, B.A., University of Virginia; M.A., Hollins; M.F.A., Columbia. Professor of English, University of Vermont.

Jacques Lezra, B.A., Yale and Deep Springs; M. Phil., Ph.D., Yale. Assistant Professor of English, University of Wisconsin at Madison.

Victor Luftig, B.A., Colgate; M.A., Johns Hopkins; Ph.D., Stanford. Assistant Professor of English and Co-Director of the Expository Writing Program, Yale University.

Andrea A. Lunsford, B.A., M.A., University of Florida; Ph.D., The Ohio State University. Distinguished Professor of English and Vice Chair, The Ohio State University.

Alan Mokler MacVey, B.A., M.A., Stanford; M.F.A., Yale. Associate Professor and Chair of the Theatre Arts Department, University of Iowa; Artistic Director of the Acting Ensemble at Bread Loaf, and Supervisor of the Bread Loaf Theater Program.

Carol Elliott MacVey, B.A., Notre Dame College; M.A., Middlebury. Adjunct Assistant Professor of Theatre Arts, University of Iowa; member of the Bread Loaf Acting Ensemble.

Carole Oles, B.A., Queens College; M.A., University of California, Berkeley. Associate Professor of English, California State University at Chico.

Robert Pack, B.A., Dartmouth; M.A., Columbia. Axinn Professor of English, Middlebury College. Mr. Pack is the Director of the Bread Loaf Writers' Conference.

Jacqueline Jones Royster, B.A., Spelman; M.A., D.A., University of Michigan. Director of the University Writing Center and Associate Professor of English, Ohio State University.

Margery Sabin, B.A., Radcliffe College; Ph.D., Harvard University. Lorraine Chiu Wang Professor of English, Wellesley College.

Robert Stepto, B.A., Trinity (CT); M.A., Ph.D., Stanford. Professor of English, African American Studies, and American Studies, Yale University.

Susanne Wofford, B.A., M.Phil., Ph.D., Yale; B.Phil., Lady Margaret Hall, Oxford. Associate Professor of English, University of Wisconsin at Madison.

Hertha D. Wong, B.A., Maharishi International University; M.A., Ph.D., University of Iowa. Associate Professor of English, University of California at Berkeley.

Michael Wood, M.A., Ph.D., Cambridge. Professor of English, University of Exeter.

At Lincoln College, Oxford:

David Bradshaw, B.A., Newcastle; M.A., D.Phil., Oxford. Fellow and Tutor in English Literature, Worcester College; University Lecturer in the University of Oxford.

Tony Burgess, B.A., King's College, Cambridge; M.A., Ph.D., University of London. Reader in Education, Department of English, Media, and Drama, Institute of Education, University of London.

Valentine Cunningham, M.A., Keble College, Oxford; D.Phil., Oxford. Fellow and Senior Tutor in English Literature, Corpus Christi College, Oxford; University Lecturer in English, Oxford University.

Stephen Donadio, B.A., Brandeis; M.A., Ph.D., Columbia. William R. Kenan, Jr. Professor of American Literature and Civilization, Middlebury College, and Director of the Bread Loaf School of English at Lincoln College, Oxford, for the 1994 session.

Douglas Gray, M.A., F.B.A., New Zealand and Oxford. J.R.R. Tolkien Professor of English Literature and Language in the University of Oxford, and Fellow of Lady Margaret Hall.

Jeri Johnson, B.A., Brigham Young; M.A., M.Phil., Oxford. Fellow and Tutor in English, Exeter College; Lecturer in English, Oxford University.

Dennis Kay, M.A., University College, Oxford; D.Phil., Lincoln College, Oxford. Fellow and Tutor in English, Lincoln College; University Lecturer in the University of Oxford.

Robert Smallwood, M.A., Ph.D., Birmingham. Deputy Director of the Shakespeare Birthplace Trust in Stratford-upon-Avon and Honorary Fellow of the Shakespeare Institute of the University of Birmingham.

John Wilders, M.A., Ph.D., Cambridge. John Hamilton Fulton Professor of the Humanities, Middlebury College; Emeritus Fellow of Worcester College, Oxford; and Senior Advisor for the Bread Loaf School of English at Oxford.

Nigel Wood, B.A., University College, Oxford; M.A., Indiana; Ph.D., Durham. Lecturer in English and Associate Member of the Shakespeare Institute, University of Birmingham.

Robert Young, M.A., D.Phil., Oxford. Fellow and Tutor in English Literature, Wadham College, Oxford; University Lecturer in the University of Oxford.

At Santa Fe, New Mexico:

Kate Flint, B.A., M.A., D.Phil., Oxford; M.A., London. University Lecturer in Victorian and Modern English Literature, and Fellow of Linacre College, University of Oxford.

Lucy B. Maddox, B.A., Furman; M.A., Duke; Ph.D., University of Virginia. Professor of English, Georgetown University, and Director of the Bread Loaf School of English at St. John's College, Santa Fe, for the 1994 session.

Genaro Padilla, B.A., University of New Mexico; Ph.D., University of Washington. Associate Professor of English, University of California at Berkeley.

Bruce R. Smith, B.A., Tulane University; M.A., Ph.D., University of Rochester. Professor of English, and Director of Undergraduate Studies, Georgetown University.

Valerie Smith, B.A., Bates; M.A., Ph.D., University of Virginia. Associate Professor of English, University of California at Los Angeles.

John Warnock, B.A., Amherst College; B.A., M.A., Oxford University; J.D., New York University School of Law. Professor of English, University of Arizona.

Tilly Warnock, B.A., Newcomb College, Tulane University; M.A.T., Emory University; M.A., University of Wyoming; Ph.D., University of Southern California. Associate Professor of English, University of Arizona.

Courses

At Bread Loaf, Vermont

Group I

5. Poetry Writing/Ms. Oles/T, F 2-4:30

Primary emphasis in the workshop will be on discussion of students' poems, with revision and individual conferences an essential part of the journey toward the completed poem. Readings in the texts will present a variety of poems for examination. Assignments will be suggested as another means of expanding students' sense of poetic possibilities. Knowledge of prosody will be valuable, as will readiness to address the matter of the poem's imperative. Students will be invited to read their work before the Bread Loaf community. Students should plan to meet informally with Ms. Oles on Wednesday, June 22nd at 5:00 p.m.

Texts: Contemporary American Poetry, ed. A. Poulin, Jr. (Houghton Mifflin); Linda Hogan, The Book of Medicines (Coffee House Press); Alberto Rios, Teodoro Luna's Two Kisses (Norton); Donald Hall, Life Work (Farrar, Straus & Giroux).



1993 FACULTY AT BREAD LOAF, VERMONT

Front Row (sitting left to right): Isobel Armstrong, Carole Oles, Cindy Rosenthal, Dare Clubb, Margery Sabin, Annabel Patterson, Dianne Sadoff, James Maddox, Alan MacVey, Dixie Goswami

Second Row: Susanne Wofford, Stephen Berenson, Brian McEleney, Anne Scurria, Michael Armstrong, Robert Stepto, Jacqueline Jones Royster, Claire Sponsler, Helen Jaskoski, David Huddle

Third Row: Jacques Lezra, Andrea Lunsford, Lee Patterson, Valerie Babb, David Keith Final Row: Vanessa Marshall, Barry Press, Carol MacVey, Bruce Vieiria, Kim Benston, Ken Macrorie

6. Fiction Writing/Mr. Huddle/T, F 2-4:30

This workshop, in classes and in conferences, will emphasize student writing: producing, reading, discussing, and revising stories. Consideration will be given to issues involved in the teaching of fiction writing, and participants will be given an opportunity to conduct workshop discussions. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles. The work of modern and contemporary story writers will be assigned and discussed.

Texts: The Granta Book of the American Short Story, ed. Richard Ford (Viking Penguin); Huddle, *The Writing Habit* (University Press of New England).

17. **History and Theories of Writing/**Ms. Lunsford/9:30

Where do systems of writing come from? Are such systems inevitably gendered? How have the technologies of writing developed in and influenced the course of Western history? How has writing been used to privilege some while disenfranchising others? And, most problematically perhaps, do we write — or are we written? To address these questions, we will investigate the origins of writing in the West and consider the relation of literacy to orality; trace the development of writing through scribal practices and textual communities to the age of print and into the era of electronic textuality; and speculate on the future of writing. We will begin by creating our own literacy histories, and we will use these histories as a touchstone against which to measure and test the theoretical works we will be reading. Our aim will be to bring the too-much-taken-for-granted term "writing" into sharp focus, to question our assumptions about what writing is and does, and to use these investigations to revise our notions of how writing may best be taught and learned.

Texts: Plato, Phaedrus, trans. W. C. Helmhold and W. G. Rabinowitz (Library of Liberal Arts); Eric Havelock, The Muse Learns to Write (Yale University Press); ABC: The Alphabetization of the Human Mind, ed. Ivan Illich and Barry Sanders (North Point); George Landow, Hypertext (Johns Hopkins); The Right to Literacy, ed. Andrea Lunsford, Helen Moglen, and James Slevin (MLA); and a packet of readings including, I hope, one piece of interactive fiction.

18. Playwriting/Mr. Clubb/M, W 2-4:30

This course concerns itself with the many ways we express ourselves in dramatic form. An initial consideration of the resources at hand will give way to regular discussions of established structures and techniques. Members of the class are asked to write a scene for each class meeting. Throughout the course we will be searching for new forms, new ways of ordering experience, new ways of putting our own imaginations in front of us.

Writing and the Community/Mr. Harmston/11:30

This class will explore the interplay of theory and classroom practice, drawing from recent studies of literacy in specific social and cultural contexts and from our own understandings and experiences. We will discuss and write about implications for curriculum, pedagogy, and assessment in a diverse and multicultural society. We will use our observations to design plans for language research outside the classroom with our own students and colleagues. Members of the class will be invited to use BreadNet (Bread Loaf's electronic network) and to raise questions about the

responsible use of technology in schools.

pants.

Texts: Students Teaching/Teachers Learning, ed. Branscombe, Goswami and Schwartz (Boynton/Cook); Judith Newman, Interwoven Conversations; Frank Smith, Whose Language? What Power? (Teachers College Press); Luci Tapahonso, Sáanil Dahataat/The Women are Singing (University of Arizona Press).

156. Writing for Publication: A Seminar/Ms. Lunsford/M, W 2-4:30 Participants in this seminar will investigate the discourses of academic publication and the conventions that, often silently, shape them. As we carry out this investigation, each member of the seminar will work intensively on a piece of writing of his or her own (probably, but not necessarily, based on research conducted during a former Bread Loaf session or during the school year) and prepare to submit that piece of writing for publication following the seminar. Limited to twelve partici-

Texts: Joseph Gibaldi and Walter S. Achtert, MLA Handbook for Writers of Research Papers, 3rd edition (MLA); Gesa Kirsh, Women Writing the Academy: Audience, Authority, and Transformation (Southern Illinois University Press); Linda Brodkey, Academic Writing as Social Practice (Temple University Press); and an extensive packet of readings.

162. Literacy across and beyond the Curriculum/Ms. Royster/10:30 This course has at its center the academic movement typically known as writing across the curriculum. The intent, however, is to contextualize this movement within a more broadly elaborated context of research and scholarship in literacy studies. We will examine definitions of literacy within the academic arena and in communities outside of the academic community. We will analyze "writing across the curriculum" as both a historical and a contemporary construct, and we will situate literacy development as an academic enterprise that by contemporary models embraces both classroom and extraclassroom experiences.

Texts: Perspectives on Literacy, ed. Eugene R. Kintgen, Barry M. Kroll, Mike Rose (Southern Illinois University Press); Literacy across Communities, ed. Beverly J. Moss (Hampton Press); David R. Russell, Writing in the Academic Disciplines (Southern Illinois University Press); Anne Herrington and Charles Moran, Writing, Teaching, and Learning in the Disciplines (MLA).

168. Writing the Watershed / Mr. Elder / T, F 2-4:30

In its structure and rationale this workshop reflects the bioregionalist thinking of writers like Gary Snyder. It proposes a localized and specific "sense of place" as an alternative to more cosmopolitan and abstract models of culture, and it questions the separation of literature and the sciences as distinct disciplines. Our goal will accordingly be to develop a lively community of nature writers that is grounded in awareness of the geological and ecological systems of the Middlebury River Watershed. Journal-keeping will be fundamental to the course, as a means of integrating our field-trips around Bread Loaf with our readings from authors like Aldo Leopold and Annie Dillard, and of discovering the material from which more extended and polished pieces of writing can be developed.

Texts: Charles Johnson, The Nature of Vermont (University Press of New England); Hannah Hinchman, A Life in Hand: The Illustrated Nature Journal (Peregrine Smith); Aldo Leopold, A Sand County Almanac (Oxford); Annie Dillard, Teaching a Stone to Talk (Harper); Finding Home, ed. Peter Sauer (Beacon); Gary Snyder, The Practice of the Wild (North Point). Participants should also bring their own field guides to the trees, flowers, and birds of the Northeast, along with hiking boots and sleeping bags.

172. Writing across the Universe of Discourse / Ms. Cazden and Mr. Armstrong / 8:30

This course will examine narrative and non-narrative discourse as different ways of thought: explore their development, consider how they may be taught, and reflect on our own practices. An important part of the course will be keeping a class journal, in which our own critical and creative writing will be available for further study and comment. Class members are encouraged to bring with them samples of their own writing and, if they are teachers, their students'. Members of the Acting Ensemble

will help us interpret these texts.

In the first half of the course, taught by Ms. Cazden, we will study non-narrative discourse. Before the summer, students should read Chapters IV-XX of *Life on the Mississippi*, as a metaphor for learning and teaching, and Dillard's *The Writing Life*. The second half of the course, taught by Mr. Armstrong, will study narrative discourse. We will look at our own stories, the stories of those we teach, folk tales and contemporary short stories. We will at various points touch on theories of narrative, and in particular the work of Paul Ricoeur. Extracts from Ricoeur's writing, including the three-volume *Time and Narrative*, will be sent to class members in advance.

Texts for Ms. Cazden: Twain, Life on the Mississippi (New American Library); Dillard, The Writing Life; Newkirk, More than Stories, in Moffett, Detecting Growth in Language (Boynton/Cook); Himley, Shared Territory: Understanding Children's Writing as Works (Oxford); and selections from multigenre works such as Momaday, The Way to Rainy Mountain and Williams, The Alchemy of Race and Rights (Harvard).

Texts for Mr. Armstrong: Bruner, Acts of Meaning (Harvard); Paley, Wally's Stories (Harvard); Silko, Storyteller (Arcade); Benjamin, "The Storyteller" from Illuminations (Schocken); and The Virago Book of Fairy Tales, ed. Carter. A variety of other texts will be introduced during the course.

215. African American Women and Contemporary Public Discourse/Ms. Royster/8:30

This course examines the ways in which African American women essayists participate in contemporary public discourse. Using an overview of the essayist tradition among African American women as a point of departure, we will focus attention on seven contemporary essayists. The analysis will be two-fold. We will take into account the convergence of race, class, gender, and culture in analyzing the context in which each writer situates herself. We will also use basic rhetorical analyses to examine each writer's use of language in terms of the ways in which she constructs voice and vision, accounts for audience, shapes her message, and offers evidence of purpose(s) and intended impact.

Texts: Audre Lorde, Sister Outsider (The Crossing Press); Alice Walker, Living by the

Word (Harcourt Brace Jovanovich); Angela Davis, Women, Race and Class (Vintage); Patricia J. Williams, The Alchemy of Race and Rights: Diary of a Law Professor (Harvard University Press); June Jordan, Technical Difficulties: African-American Notes on the State of the Union (Pantheon); bell hooks, Talking Back: Thinking Feminist, Thinking Black (South End Press); Toni Morrison, Playing in the Dark: Whiteness and the Literary Imagination (Harvard University Press).

Group II (English Literature through the Seventeenth Century)

16. Old English Language and Literature/Mr. Fleming/10:30 The course is an accelerated introduction to the study of Old English language and literature. Like any language course, this one will require in the early weeks intensive day-by-day preparation and the memorization of grammatical forms and a basic vocabulary, but it is intended for students whose principal interest is access to the literature written in Old English rather than for linguists. We shall aim to read several short poems ("The Wanderer," "The Seafarer" and "The Dream of the

Rood") in Old English, and read and study *Beowulf* with the help of a modern translation in a bilingual edition.

Texts: Bright's Old English Grammar and Reader, revised by F. G. Cassidy and R. Ringler (Harcourt Brace); Beowulf: A Dual-Language Edition, ed. Howell D. Chickering (Anchor Press of Doubleday).

19. Chaucer/Mr. Fleming/8:30

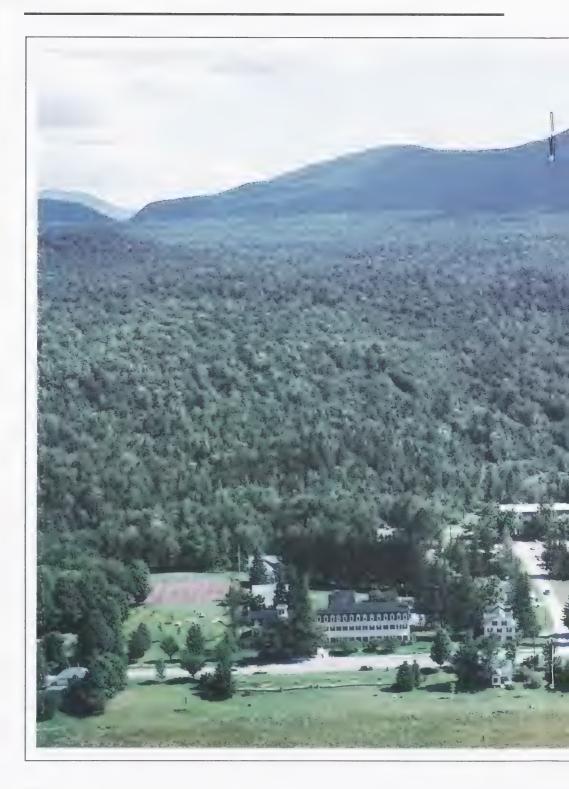
A study of the major poetry of Geoffrey Chaucer. Special attention will be given to questions of aesthetic principle, narrative, and dramatic technique, uses of literary conventions, irony, comic range, and moral vision.

Texts: The Riverside Chaucer, ed. L. Benson (Houghton Mifflin); Boethius, The Consolation of Philosophy, trans. R. Green (Macmillan).

28. Shakespearean Tragedy/Ms. Wofford/9:30

A reading of Shakespeare's major tragedies from *Romeo and Juliet* to *Antony and Cleopatra*. In two cases we will read plays from other genres that treat similar problems or issues, in an attempt to determine why these concerns lead to tragedy in one case, and comedy, history or romance in the other. Topics for study will include the relation of the genres at issue, the subversive or contaminating power of tragic representation, the question of closure in the tragedies and the role of the tragic audience, the interrogation in and by Shakespearean tragedy of the idea that wisdom or illumination comes from suffering, and the representation of the female body in tragedy. Some readings in theory of tragedy (Aristotle, Hegel, Nietzsche, Bradley, Freud, Cavell, Adelman, Gohlke). The course will end with a juxtaposition for comparison of modern and Shakespearean tragedy. Since the syllabus will not follow a strict chronological ordering (we will instead be grouping plays from different periods of Shakespeare's career), it will be particularly important for everyone to read the plays in advance. Everyone is urged to try to see Kenneth Branagh's recent film of *Much Ado about Nothing* before coming to Bread Loaf.

Texts: The Riverside Shakespeare (Houghton Mifflin), or the Signet Classic Shakespeare edition (New American Library) or the New Arden edition of the following plays:





Hamlet, Coriolanus, Romeo and Juliet, Othello, Much Ado about Nothing, The Winter's Tale, Antony and Cleopatra, King Lear, and Macbeth; Beckett, Endgame; Shepard, Buried Child. Recommended alternative for Hamlet is my recent edition of the play from Bedford Books (St. Martin's Press).

Shakespeare: Performing the Self Across Genres/Mr. Benston/T, Th 2-4:30

Through intense scrutiny of five plays representative of the major genres in the Shakespeare canon — A Midsummer Night's Dream (comedy); Othello (tragedy); Henry IV, part I, Henry V (history); The Tempest (romance) — we will explore the ambitions and limits of Shakespearean enactment as a philosophical, historical, existential, ideological, and pragmatic concept. Paying particular attention to Shakespeare's continuously experimental views of language and character, we will be guided by the following concerns: the relation between verbal and visual dimensions of the plays; shifting views of theatrical power across genres; the theoretical and practical implications of translating text into performance. To assist us in the latter enterprise, we will undertake analysis of cinematic "translations" by such directors as Welles, Hall, and Branagh, and will avail ourselves of the Bread Loaf Acting Ensemble's good services. We will also read closely a wide range of critical responses to these works, sifting through mythic, historical, feminist, New Historicist, deconstructive, and psychoanalytic approaches for methods and insights congenial to our own projects. Students are advised to read the plays before arriving, along with Romeo and Juliet, Richard II, Henry IV, part II, and The Winter's Tale, which will broaden and enrich the import of our discussions.

Texts: Students may use Signet, Pelican, or Riverside editions.

102. Spenser, Milton and the Epic/Ms. Wofford/11:30

This course will read a major portion of Spenser's Faerie Queene (Books I, III, IV, with selections from II and VI) and all of Milton's Paradise Lost, and will attempt to place those works in the context of the classical epic. We will read and discuss Virgil's Aeneid and significant portions of Ovid's Metamorphoses. Topics for study will include: the relation of epic to tragedy and to allegory; the treatment of women in the epic tradition; epic revisions and contests; the national or political intention of epic (and of these epics in their particular contexts); and the internalization of epic convention. There will be a small amount of reading in literary theory but the main focus of the class will be on the interpretation of texts. Students are urged to read the Milton and Virgil in advance, but no advance knowledge of Spenser will be expected. I have not decided exactly which selections from Ovid will form the focus of our study, but ambitious students may wish to try to read the Metamorphoses in advance (it is a very entertaining text). As in the case of Spenser, however, I will not expect any prior knowledge of Ovid's text.

Texts: Virgil, The Aeneid, trans. Robert Fitzgerald (Vintage Books/Random House); Ovid, Metamorphoses, trans. and ed. A. D. Melville (Oxford World Classics); Milton, Paradise Lost, ed. Scott Elledge (Norton Critical Edition); for Spenser, either Edmund Spenser's Poetry, ed. Hugh Maclean and Anne Lake Prescott (Norton Critical Edition) third edition, or The Faerie Queene, ed. A. C. Hamilton (Longman) (this edition contains the whole poem; the other edition does not).

Group III (English Literature since the Seventeenth Century)

11. Power and the Sublime in Romantic Poetry / Ms. Armstrong / 8:30 We shall consider the very different responses to the idea of the Sublime in writing by male and female poets between 1790 and 1830. Some of the questions that will be asked during the course are: How did the Sublime become an important preoccupation? What did it signify? Why did it become a site of conflict and why was it involved in sexual politics and accounts of gender? The work of Blake, Wordsworth, Shelley, Keats, Mrs. Barbauld, Amelia Opie, Joanna Baillie, Mary Tighe, Caroline Bowles, Letitia Landon and Felicia Hemans will be explored. Burke's treatise on the Sublime and the Beautiful and other Romantic and twentieth-century discussions of the Sublime will also be read.

Texts: Edmund Burke, A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful, ed. Adam Phillips (Oxford: The World's Classics); William Blake, The Oxford Illustrated Songs of Innocence and of Experience; Romantic Poetry and Prose, ed. Harold Bloom and Lionel Trilling (Oxford University Press). Read in particular Blake's The Marriage of Heaven and Hell, Wordsworth's "Tintern Abbey" and The Prelude, Coleridge's "The Ancient Mariner," Keats's "The Eve of St. Agnes," and Shelley's "Mont Blanc." Supplementary photocopies of work by women will be made available during the summer.

34. The Nineteenth-Century British Novel/Mr. Wood/9:30

This course will explore a number of directions and possibilities in nineteenth-century fiction. As some of the chosen texts may suggest, there will be a certain emphasis on questions of the uncanny and the fantastic, but not to the exclusion of other questions. We shall also consider different conceptions and practices of realism, and some of the ways in which novels reimagine the history and the politics of their time.

Texts: Mary Shelley, Frankenstein; Emily Brontë, Wuthering Heights; Charles Dickens, Bleak House; Charlotte Brontë, Villette; George Eliot, Middlemarch; Bram Stoker, Dracula. All are in Penguin editions.

73. Romantic Poetry and its Inheritors/Mr. Pack/M, W 2-4:30

In this seminar, we will focus on the themes of hope and despair in the poetry of Wordsworth and Keats; we will also examine the influence of these poets on such inheritors as Hardy, Hopkins, Yeats, and Thomas. In particular, we will trace the fate of the longing for transcendence through the imagery of flight and descent and through the metaphors of order and entropy.

Texts: William Wordsworth, Selected Poems (Houghton Mifflin); John Keats, Selected Poems (Houghton Mifflin); Thomas Hardy, Selected Poems (Collier); Gerard Manley Hopkins, Poems (Oxford); William Butler Yeats, Selected Poems (Collier); Dylan Thomas, Collected Poems (New Directions).

108. Modern Irish Literature / Mr. Luftig / M, W 2-4:30

Throughout this century, literature has been remarkably prominent in Ireland; the island thus provides unusual opportunities for considering what roles literature has had and may yet have in twentieth-century life. The course will serve as an

introduction to the study of literature in its historical contexts. We will also discuss issues specific to the reading and teaching of works by contemporary writers. Each student will write and revise a short critical essay on work read early in the course, then choose a series of works to respond to more personally and at greater length (on the model of the Catherine Byron book listed below). Readings will include brief surveys of the careers of Yeats and Joyce, samples from writers from mid-century, and works by a number of recent authors. Students should read or review Joyce's *Portrait of the Artist as a Young Man* before coming to Bread Loaf.

Texts: The Oxford Illustrated History of Ireland, ed. Foster; Yeats, Selected Poems and Three Plays (Macmillan); Joyce, The Portable James Joyce (Viking); Modern Irish Drama, ed. Harrington (Norton); Contemporary Irish Poetry, ed. Anthony Bradley (California); Territories of the Voice: Contemporary Stories by Irish Women Writers, ed. Louise DeSalvo et al. (Beacon); Seamus Heaney, Selected Poems 1966-1987 (Farrar Straus Giroux); Eavan Boland, Outside History: New and Selected Poems (Norton); Eavan Boland, A Kind of Scar: The Woman Poet in a National Tradition (pamphlet, Attic); Ciar'an Carson, Belfast Confetti (poems and prose, Wake Forest); Rita Ann Higgins, Facelicker Come Home (play, Salmon); Byron, Out of Step: Pursuing Seamus Heaney to Purgatory (prose, Loxwood Stoneleigh).

109. Fiction of Empire and the Break-Up of Empire/Ms. Sabin/T, Th 2-4:30 Through close study of selected Victorian and modern texts, the seminar will examine continuities and ruptures between colonial and post-colonial fiction in English. Novels and short stories will be considered in relation to a variety of critical and theoretical controversies in current post-colonial studies. We will discuss the participation of the English novel in the construction and also the critique of imperialism, and the ambiguous status of the English language itself in the turn against the colonialist mentality in literature. (This course moves fast, especially at the beginning, when there is a significant amount of secondary reading. It will be advantageous to arrive having recently read at least Jane Eyre and The Moonstone. If your time and access to a library permits, read also the opening section of Edward Said's Culture and Imperialism. Specific assignments in critical readings will accompany the primary texts during the course.)

Texts: Charlotte Brontë, Jane Eyre (Penguin); Wilkie Collins, The Moonstone (Penguin); Rudyard Kipling, selected stories from Short Stories, vols. 1 and 2 (Penguin), Kim (Penguin); Joseph Conrad, Heart of Darkness (Norton Critical edition); E. M. Forster, A Passage to India (Harbrace); V. S. Naipaul, A Bend in the River (Random); Nadine Gordimer, selections from Selected Stories (Penguin); Chinua Achebe, Things Full Apart (Fawcett); Salman Rushdie, Midnight's Children (Penguin).

154. Contemporary British Theatre/Mr. Cadden/11:30

This course will focus on four major contemporary playwrights: Samuel Beckett, Caryl Churchill, Athol Fugard and August Wilson. Its objectives are to study some of the best literature written for the stage over the last forty years and to encourage the theater-going habit. These objectives will be furthered through the contributions of the Bread Loaf Acting Ensemble.

Texts: Beckett, Waiting for Godot, Endgame, Happy Days, Collected Shorter Plays (all Grove); Churchill, Plays: One and Plays: Two (Routledge), Mad Forest (Nick Hern

Books); Fugard, *The Blood Knot and Other Plays, Statements* (Theatre Communications Group), "Master Harold"...and the boys (Penguin); August Wilson, Ma Rainey's Black Bottom, Joe Turner's Come and Gone, The Piano Lesson (NAL Plume).

Group IV (American Literature)

39. Contemporary American Short Story/Mr. Huddle/11:30

Among the considerations of this discussion-oriented class will be strengths and weaknesses of stories, collections, and authors from 1970 to the present. Along with speculating about what contemporary fiction can tell us about contemporary culture, we will address specific curriculum issues as they apply to the contemporary short story and the general topic of literary evaluation. Students will be asked to give brief class presentations.

Texts: Allen Barnett, The Body and Its Dangers (St. Martin's Press); Harold Brodkey, Stories in an Almost Classical Mode (Vintage); Robert Olen Butler, Good Scent from a Strange Mountain (Penguin); Sandra Cisneros, Woman Hollering Creek (Random House); Michael Dorris, Working Men (Henry Holt); Mary Hood, How Far She Went (Georgia); Pam Houston, Cowboys Are My Weakness (Washington Square); Edward P. Jones, Lost in the City (Harper Collins); Barbara Kingsolver, Homeland and Other Stories (Harper Collins); David Leavitt, A Place I've Never Been (Penguin); Antonya Nelson, In the Land of Men (Avon); R. A. Sasaki, The Loom and Other Stories (Graywolf); Marly Swick, Monogamy (Harper Perennial).

58. American Autobiography/Ms. Wong/11:30

In 1909 William Dean Howells called autobiography "the most democratic province in the republic of letters." Perhaps that is why some contemporary scholars refer to autobiography as a "characteristically American mode of storytelling." In this course we will read what a variety of writers (and speakers) say about nurturing a distinct "self" in the diversity of the United States. As well as a variety of autobiographical forms, we will examine contemporary theories of autobiography, paying special attention to gender, ethnicity, and class and their relationship to the autobiographical activity of self-construction. We will consider historical notions of autobiography—self, life, and writing—as well as of American identity.

Texts (in order to be read): Benjamin Franklin, The Autobiography of Benjamin Franklin (Norton); Walt Whitman, The Portable Walt Whitman (Penguin); Harriet Jacobs, Incidents in the Life of a Slave Girl (Harvard University Press); Black Elk, Black Elk Speaks, ed. John G. Neihardt (University of Nebraska Press); Jimmy Santiago Baca, Martin and Meditations on the South Valley (New Directions); Maxine Hong Kingston, The Woman Warrior (Vintage); N. Scott Momaday, The Way to Rainy Mountain (University of New Mexico Press); Leslie Marmon Silko, Storyteller (Arcade, of Little, Brown & Co.); Reader (including secondary materials).

62. Modern American Poetry/Mr. Stepto/10:30

This will be a discussion-oriented course broadly studying American poetry in the twentieth century, but more specifically studying five or six poets who have been distinct presences in American letters and true makers of the protean American poem. During the months preceding the summer session, students must read the entire twentieth-century poetry section in an anthology, *The Harper American*

Literature (vol. 2, second edition, due out in late December 1993). Then, once at Bread Loaf, we will follow a format of concentrating on three or four poets each week (as represented in the *Harper*) while examining more thoroughly a single poet, frequently by scrutinizing one, perhaps monumental, book by that poet.

Text: Harper American Literature, vol. 2, second edition (1993).

137. Racial Perceptions and the Creation of Nineteenth-Century American Literature/Ms. Babb/10:30

In discussions of American cultural life, race often seems to occupy a central position. At times, it would seem impossible to characterize products of American culture — literature, art, music — without considering the influence of race. During the duration of this course we will investigate the influence of race in the creation of nineteenth-century literature. Relying on a discussion format, we will examine the figurative patterns and images that have their genesis in racial conceptions of the nineteenth century, and how these patterns manifest themselves in American writings. As well, we will consider the impact of race on the aesthetic conventions of nineteenth-century texts. Students will be asked to be discussion facilitators for particular topics.

Texts (listed in the order to be read): James Fenimore Cooper, The Last of the Mohicans (Penguin); Herman Melville, Moby Dick (Norton); Frederick Douglass, Narrative of the Life of Frederick Douglass (Penguin); Harriet Beecher Stowe, Uncle Tom's Cabin (Penguin); Frances E. W. Harper, Iola Leroy (Beacon); Joel Chandler Harris, Uncle Remus (Penguin); Charles W. Chesnutt, The Conjure Woman (Michigan).

211. Native American Literatures: Louise Erdrich and Leslie Marmon Silko/Ms. Wong/9:30

We will focus on the prose and poetry of two contemporary Native American women writers. We'll read just about everything Louise Erdrich (Ojibway) and Leslie Marmon Silko (Laguna Pueblo) have written, what they have written about each other, and what scholars have written about both of them. In addition, we will examine their influences: Ojibway and Laguna Pueblo oral traditions and cultures as well as European American literatures. We will place their work in the context of Native American literatures specifically and American literatures generally.

Texts (in order to be read): Leslie Marmon Silko, Ceremony (Penguin), Storyteller (Arcade, of Little, Brown & Co.), Almanac of the Dead (Simon & Schuster); Louise Erdrich, Love Medicine, The New and Expanded Edition (Harper Perennial), The Beet Queen (Bantam), Tracks (Harper & Row), Baptism of Desire: Poems (Harper), Jacklight: Poems (Henry Holt & Co.).

Group V (World Literature)

55. Studies in Literary Theory/Mr. Wood/11:30

An investigation of some characteristic developments in modern literary theory. The course will not be a survey of movements or systems but will seek to examine, through the close study of particular theoretical or philosophical texts, certain dramatic shifts in critical assumptions and possibilities. There will be plenty of opportunity to test these assumptions and possibilities against our own critical

readings, but the theoretical questions are meant to have a life of their own, as well as a potential practical use.

Texts: Nietzsche, The Gay Science (Vintage); Benjamin, Illuminations (Schocken); Woolf, Orlando (Harcourt Brace Jovanovich); Foucault, Madness and Civilization (Vintage); Barthes, Camera Lucida (Hill and Wang); Irigaray, Marine Lover (Columbia University Press).

110. Women's Writing From the Margins/Ms. Armstrong/10:30 The course is built around women's writing from former European colonies — Africa, India, the West Indies — or from ethnic and minority groups in western culture — writing which is becoming increasingly visible and prolific. The different

Africa, India, the West Indies — or from ethnic and minority groups in western culture — writing which is becoming increasingly visible and prolific. The different ways fiction is used to mediate the local and the global, to describe migration and transit, and to represent a history of oppression, and how we can understand these as western readers, will be the theme of the course. Some poetry, criticism and the distinct colonial histories of the areas from which this writing comes will form a context for our study.

Texts: Buchi Emecheta, The Slave Girl* (Fontana), Second-Class Citizen (Collins), and The Family* (Collins); Ama Ata Aidoo, Our Sister Killjoy (Longman), Changes* (Women's Press); Bessie Head, When Rain Clouds Gather* and Serowe: Village of the Rain Wind (both Heinemann); Nadine Gordimer, Crimes of Conscience; Anita Desai, Fire on the Mountain* (Penguin); Shashi Deshpar, The Bindi Vine (Virago); two short



stories by Mahasweta Devi, in Gayatri Spivak, *In Other Worlds**; Beryl Gilroy, *Frangipani House* (Heinemann); Lorna Goodison, *Baby Mother and the King of Swords* (Longman); Bharati Mukherjee, *Jasmine** and *The Middleman and Other Stories* (Virago); Jamaica Kincaid, *Lucy** (Cape). Every effort has been made to ensure that these texts are in print, but please be prepared for some intensive reading if substitutes have to be made. Photocopies of some material will be available. *These texts will be core texts for the course.

216. Literary Modernism: Woolf, Faulkner, Morrison, and Latin American Narrative/Mr. Lezra/10:30

Detailed readings of novels and shorter works by contemporary Latin American writers, with attention to their use and critiques of Modernist narrative conventions and to the strategies — rhetorical and thematic — with which the concepts of "race" and "nationality" are defined and radicalized in their work. Though the course will be taught in English, optional meetings will be held to discuss the material in Spanish if there is interest. (Students wishing to discuss the texts in Spanish may want to read Severo Saduy's *Cohra* [Ed. Sudamericana], which is not available in English.)

Texts: García Marquez, 100 Years of Solitude (Avon); Cortázar, Blow-up and Other Stories (Pantheon); Borges, Labyrinths (New Directions); Morrison, Beloved (Plume); Carpentier, The Kingdom of This World (Farrar Straus); Lispector, The Stream of Life (University of Minnesota); Faulkner, Absalom, Absalom! (Vintage); Woolf, To the Lighthouse (Harcourt Brace Jovanovich).

The Dramaturg's Perspective: Questioning the Text/Mr. Cadden/T, W, F 8:30 - 10:15

This course will examine nine plays (six "classic" and three contemporary) both from a formal perspective and within the social, cultural and political structures they served and continue to serve. This course is open only to participants in the NEH Institute.

Texts: Euripides, The Bakkhai, trans. Bagg (University of Massachusetts Press); Shakespeare, King Lear, ed. Muir (Routledge); Molière, The Misanthrope and Tartuffe, trans. Wilbur (Harcourt Brace); Ibsen, Four Major Plays: Volume One, trans. Fjelde (NAL); Chekhov, Five Major Plays, trans. Hingley (Bantam); Beckett, Waiting for Godot (Grove); Churchill, Plays: One (Routledge); Fugard, The Blood Knot and Other Plays (Theatre Communications Group); Wilson, Joe Turner's Come and Gone (NAL).

Group VI (Theater Arts)

129. Acting Workshop / Ms. MacVey / M, Th 2-5:00

This workshop course is designed for those with little or no acting training or experience but who nonetheless feel a "hunger for the fire." Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the skills needed to act with honesty and theatrical energy. An equally important and demanding part of the course work will be journal writing.

Texts: Chekhov, The Seagull, trans. Van Itallie; Herrigel, Zen in the Art of Archery.

213. The Director's Perspective: Shaping the Text/Mr. MacVey/M, Th 2-5:00 A consideration of the challenges a director faces in mounting a production: choosing and preparing a text, working with actors, and staging the play. Participants will direct three scenes, the last of which will be performed for the Bread Loaf community. This course is open only to participants in the NEH Institute.

Text: Peter Brook, *The Empty Space* (Atheneum).

218. The Actor's Perspective: Embodying the Text/Ms. MacVey/M, Th/10-12:30

Through exercises, improvisations and scene study this course will help participants develop the ability to make personal the inner lives of their characters, and to find imaginative ways to reveal this mystery on stage. We will give special attention to the many ways an individual moment may be interpreted, and the choices that might best serve a playwright's demands. This course is designed for those with limited training in acting and is open only to participants in the NEH Institute.

At Lincoln College, Oxford

Group I

533. Writing, Discourse, and Culture/Mr. Burgess

This course will focus on relationships among writing, learning, and culture. In course sessions, we will study student writings, texts about writing, and writing development against the background of a social theory of language. We will work on plans for making classrooms sites for culture-making, where difference and diversity intersect. We will also visit British schools locally and have seminars with British teachers and other educators. Equal emphasis will be placed on supporting course members' own projects in research or writing, through weekly conferences. (It will help if members bring with them student writing or other data to work on, or their own work in progress, though this should not be regarded as a condition of entry to the course.)

Texts: Maxine Hong Kingston, *The Woman Warrior* (Picador); Lev Vygotsky, *Thought and Language*, ed. Alex Kozulin (MIT); James Wertsch, *Voices of the Mind: A Sociocultural Approach to Mediated Action* (Harvester/Wheatsheaf). Books will be supplemented by photocopied materials, and other texts will be introduced in the course.

Group II (English Literature through the Seventeenth Century)

Seventeenth-Century Poetry / Mr. Wilders

Detailed readings of selected poems by John Donne, Ben Jonson, and their successors, including Herbert, Marvell, Crashaw, Vaughan, Traherne and the Cavalier poets. The course will end with the poetry of John Wilmot, Earl of Rochester.

Texts: English Seventeenth-Century Verse: An Anthology, Vol. I, ed. Martz (Norton); *Ben Jonson and the Cavalier Poets*, ed. Maclean (Norton Critical Edition); *Rochester*, ed. Vieth (Yale Paperback). Note: The Martz and Maclean anthologies are much more

easily obtainable in America than in England and students should be sure to bring their copies to England with them.

518. Shakespeare: On the Page and On the Stage/Mr. Smallwood and Mr. Wood

This seminar takes as its starting point the proposition that a play, a dramatic text, can be realized only in performance. Selected plays will be discussed with particular reference to productions in the current repertoire of the Royal Shakespeare Company in Stratford-upon-Avon and London. Works by dramatists contemporary with Shakespeare may be included should they figure in the RSC repertoire, and Shakespeare productions by other companies may also be considered. Some of the classes will take place at the Shakespeare Centre in Stratford, including meetings with members of the RSC, who will discuss their work and the productions being seen. An announcement of the plays on the syllabus is expected in the early months of 1994. Students must expect additional charges for tickets and transportation of about \$400-450. The Bread Loaf School of English is pleased to acknowledge the collaboration of the Shakespeare Birthplace Trust in arranging this course. (Some of the classes towards the end of the course may need to meet in the evenings.)

Texts: Plays of the repertory (to be announced) in reliable editions (e.g. Wells and Taylor [Oxford], Riverside, Pelican, Bevington [among editions of complete works], Arden, Oxford, New Cambridge, New Penguin, Signet [among paperback series]). Selected readings on Shakespeare in the theatre. A reading list will be sent to course participants prior to the start of the session.

526. Shakespeare's Comedies in Performance/Mr. Wilders

A study of A Midsummer Night's Dream, The Merchant of Venice, Much Ado about Nothing, As You Like It, Twelfth Night, and Measure for Measure. One week will be devoted to each of the six plays, and students will be expected to participate in rehearsals of selected scenes. An attempt will be made to discover the unique achievement of each play and, if possible, the nature of Shakespearean Comedy generally with particular emphasis on construction and dramatic effect.

Texts: The New Penguin paperback editions of six plays. These are easily obtainable both in America and at Oxford. For ease of reference we should all use the same editions.

528. Shakespeare and Jacobean Drama/Mr. Kay

The course covers Shakespeare's career as the leading dramatist of the chief theatrical troupe, the King's Men, from 1603 until 1613. It affords the opportunity of studying his plays alongside those of Jonson, Webster, Middleton, Beaumont and Fletcher and other contemporaries, and of setting his plays from *Measure for Measure to The Tempest* and *Henry VIII* in the context (historical, cultural, theatrical) of the age in which they were produced. The course is organized generically, and will investigate first the varieties of tragedy on the Jacobean stage and then the emergent forms of tragicomedy and romance. Wide-ranging classroom discussion will combine with the possibility of pursuing individual writing projects in tutorial.

Texts: Try to read as many of the texts listed below as you can, especially the Shakespeare plays; for ease of reference, I suggest you use *The Riverside Shakespeare*.

Use what editions you can of the others. Copies of some of the rarer texts will be available in Oxford. I will give advice about criticism when you arrive, though you are welcome to write and ask for a full reading list. A useful handbook is *The Cambridge Guide to English Renaissance Drama*, ed. Alan Braunmuller and Michael

Hattaway (Cambridge University Press).

Varieties of Tragedy: Shakespeare: Othello, King Lear, Macbeth, Coriolanus, Antony and Cleopatra; Jonson: Sejanus his Fall, Catiline; Webster: The White Devil, The Duchess of Malfi; Chapman: Bussy d'Ambois; Middleton: Women Beware Women, The Changeling, The Revenger's Tragedy, The Second Maiden's Tragedy; Tourneur: The Atheist's Tragedy; Heywood: A Woman Killed with Kindness; Ford: The Broken Heart, 'Tis Pity She's a Whore.

Varieties of Comedy, Tragicomedy, Romance: Shakespeare: Measure for Measure, All's Well that Ends Well, Pericles, Cymbeline, The Winter's Tale, The Tempest, Henry VIII, The Two Noble Kinsmen; Jonson: Volpone, The Alchemist, Bartholomew Fair, Epicoene; Beaumont/Fletcher: The Knight of the Burning Pestle, Philaster; Middleton: A Chaste

Maid in Cheapside; Marston: The Fawn, The Malcontent.

566. Drama Before Shakespeare / Mr. Grav

This seminar will study early English drama from its beginnings up to and including Marlowe. We will look at examples of the main kinds of medieval drama — liturgical, mystery and morality plays, interludes, "folk" plays and pageants — before moving on to later comedies and tragedies. We will pay particular attention to the drama's changing cultural and social context, to questions of staging, and its connections with Shakespeare.

Texts: There are a number of anthologies of early drama (e.g. A. C. Cawley's Everyman and Medieval Miracle Plays (Everyman Library) or the Penguin selections of mystery and morality plays edited by Peter Happé in modernized spelling. Read one or more of these. It should be possible to find copies of the better known works, like The Second Shepherds' Play or Everyman, and the plays of Kyd and Marlowe. There are many very interesting plays tucked away in more obscure collections or editions which you will be able to find in Oxford. You might be able to find translations of plays by Seneca, Plautus and Terence which will help with the sixteenth-century background. Concentrate at this stage on reading plays rather than criticism. There are some good books about the drama of these periods, and you are very welcome to write and ask for further reading if you have the time to do it.

567. Reading Elizabethan Culture/Mr. Kay

The class will conduct three related investigations into the culture of Elizabethan England. A study of authority and authorship will examine the Queen's public image and claims to authority alongside the strategies used by authors to claim authority for their own voices. Reading discourses of discovery we will examine the treatment of exploration and colonization, alongside presentations of self-discovery, such as the sonnet and the soliloquy. Then, investigating the relations between gender and genre at a time when each was highly contentious, we will look at the woman reader of romance, and at literary and dramatic transvestism. Literary texts will be drawn from a range of genres: drama (including some Shakespeare and Marlowe), prose fiction, romance, the sonnet, and will include writings by Queen Elizabeth herself. Copies of less accessible material will be available in Oxford.



Lincoln College, Oxford

Texts: Drama: Shakespeare, As You Like It, Twelfth Night, The Merchant of Venice;

Marlowe, Edward II, Tamburlaine (many editions available).

Prose: Gascoigne, Adventures of Master F. J. and Lyly, Euphues in An Anthology of Sixteenth Century Prose Fiction, ed. P. Salzman (Oxford); Ralegh, Selected Prose, ed. Hammond (Penguin). Verse: D. Norbrook and H. Woudhuysen, The Penguin Book of English Renaissance Verse (Penguin); M. Evans, Elizabethan Sonnets (Everyman). For historical background I suggest John Guy, Tudor England (Oxford), Anne Sommerset, Elizabeth I (1991), and it would be useful to look at Stephen Greenblatt's classic study, Renaissance Self-Fashioning (Chicago).

Group III (English Literature since the Seventeenth Century)

515. A Botched Civilization: English Literature and Cultural Hierarchy, 1895-1932/Mr. Bradshaw

The social and political fault-lines which are evident in Victorian literature developed into open cleavage in the early years of this century when the likes of Wells, Yeats, and Aldous Huxley inscribed their dread of an increasingly degenerate, literate and unstable mass society. This course will aim to encourage an understanding of how eugenicists, theorists of the crowd and pundits of cultural decline were instrumental in breathing new life into the age-old contempt of the few for the many and shaping literary modernism. The course will conclude with a scrutiny of *To the Lighthouse* in the context of this prejudice.

Texts: H.G. Wells, The Time Machine and The First Men in the Moon (Everyman's Library); W.B. Yeats, Yeats's Poems, ed. A. Norman Jeffares (Macmillan); Aldous Huxley, Crome Yellow and Brave New World (Harper Collins); Virginia Woolf, To the Lighthouse, ed. Stella McNichol (Penguin).

529. Gothic Romanticism/Mr. Young

In recent years, it has been increasingly recognized that the Romantic preoccupations with the nature of the self, sexuality and passion were articulated through the supernatural as well as the natural. This darker undertow to Romanticism involved exotic fantasies of strange people, remote mediaeval times, and uncanny, Oriental places. In a critical investigation into this Gothic Romanticism, we will be examining some of the poetry of Coleridge, Keats and Byron, together with novels that will include *Northanger Abbey, Frankenstein*, and *Wuthering Heights*.

Texts (use any available edition): Coleridge, "The Ancient Mariner," "Christabel," "Kubla Khan" (1797); Walpole, Castle of Otranto* (1764); Beckford, Vathek* (1786); Radcliffe, The Mysteries of Udolpho (1794); M. G. Lewis, The Monk (1795); Byron, Manfred (1817); Austen, Northanger Abbey (1818); Keats, "The Eve of St. Agnes" (1818); M. Shelley, Frankenstein* (1818); Brontë, Wuthering Heights (1847). A bibliography of criticism will be available at the beginning of the course. *Available in Three Gothic Novels (Penguin).

534. English Literary Satire in the Classical Age and Afterwards/Mr. Cunningham

This course will inspect major aspects of the discourse of satire across the ages but with a concentration on what happened in the eighteenth century, the classic age of English literary satire, and what followed. Central activities focused on will include:

trying to define "the satirical"; isolating characteristic rhetorical maneuvers in satire; looking at satire's obsession with bad behavior, bad bodies, bad mouths and bad mouthing; and how characteristic satirical victims, such as women, are treated.

Main Texts: Jonathan Swift, Ladies' Dressing Room Poems, Poems (Penguin), and Gulliver's Travels (Oxford or Norton edition); Alexander Pope, "The Rape of the Lock," and the two Dunciads (one vol. Twickenham edition, ed. John Butt); Charles Dickens, Bleak House, ed. Hillis Miller (Penguin); T. S. Eliot, The Waste Land, in Collected Poems and Plays of T. S. Eliot (Faber) and The Waste Land Manuscript, ed. Valerie Eliot (Faber); George Orwell, Nineteen Eighty-Four (Penguin, or any other reliable edition).

560. Virginia Woolf/Ms. Johnson

An intensive study of Woolf's fiction and non-fiction in the context of recent developments in feminist literary theory. We will examine her contribution to and critique of literary modernism, but will concentrate on her increasing awareness of the vital significance of gender to any reconsideration of genre, history, politics. This will be a reading of Woolf through feminism, then, but also a reading of feminism through Woolf.

Texts: Virginia Woolf, Jacob's Room; Mrs. Dalloway; To the Lighthouse; Orlando; The Waves; The Years; Between the Acts; A Room of One's Own; Three Guineas; The Complete Shorter Fiction of Virginia Woolf, ed. Susan Dick (second edition).

Group IV (American Literature)

565. American Encounters with Europe/Mr. Donadio

Readings in representative works by American authors ranging from the midnineteenth century through the mid-twentieth century, with particular emphasis on the interplay of images and lived experiences of Europe in the process of national, personal, and artistic self-definition. Beyond the texts specified, independent projects may involve comparative readings in additional works by the authors listed, or in works by Washington Irving, James Fenimore Cooper, Margaret Fuller, Nathaniel Hawthorne, Robert McAlmon, Henry Miller, and Constance Fenimore Woolson.

Texts: William Dean Howells, Venctian Life (Marboro Press); Henry James, Roderick Hudson (Viking Penguin), Daisy Miller and Other Stories (Oxford World's Classics), An International Episode and Other Stories (Viking Penguin); Mark Twain, A Connecticut Yankee in King Arthur's Court (Viking Penguin); Henry Adams, Mont St. Michel and Chartres (Viking Penguin); Willa Cather, One of Ours (Vintage); Gertrude Stein, The Autobiography of Alice B. Toklas (Vintage); Ernest Hemingway, A Moveable Feast (Scribners); Mary McCarthy, Venice Observed (Harcourt Brace); William Demby, The Catacombs (Northeastern University Press).

Group V (World Literature)

568. Postcolonial Literature and Theory/Mr. Young

This course will be engaged in two complementary activities: the reading of key texts from the rich literature that has been produced this century by writers of the

African and Asian diasporas, and from formerly colonized countries, and an analysis of the ways in which the experiences portrayed, and the issues raised, in those texts challenge Western cultural and critical assumptions, inviting rereadings of Western colonial fiction.

Texts: Rider Haggard, King Solomon's Mines (1885) and She (1887); Joseph Conrad, Heart of Darkness (1899); Rudyard Kipling, Kim (1901); E. M. Forster, A Passage to India (1924); Chinua Achebe, Things Fall Apart (1958); Jean Rhys, Wide Sargasso Sea (1966); Tayeb Salih, Season of Migration to the North (1969); Sembène Ousmane, Xala (1974); Salman Rushdie, Midnight's Children (1981); Toni Morrison, Beloved (1988); Colonial Discourse and Post-Colonial Theory: A Reader, ed. Patrick Williams and Laura Chrisman (Harvester/Wheatsheaf, 1993).

At Santa Fe, New Mexico

Group I

Rewriting a Life: Teaching Revision as a Life Skill/Ms. Warnock/T, Th 9-11:30

Kenneth Burke argues for the proposition that literature, defined broadly, provides "strategies for coping" and "equipment for living." Bateson writes Composing a Life, Zinsser edits Inventing Truth, and Heilbrun constructs Writing a Woman's Life. Other writers we will read reconstruct their lives collaboratively, individually, in both fiction and non-fiction, in poetry, prose, and drama. In this class we will explore, in our own writing, rewriting, and reading, the advantages and disadvantages of understanding and teaching revision as a life skill. We will ask ourselves, "Do the analogies between writing and living help us and our students write and read more effectively, and do they help us revise our words and our worlds?" We will write a paper each week and discuss the required texts in the order given below. Everyone will prepare a final paper which is a revision of an earlier paper or a combination of several.

Texts: Maya Angelou, Wouldn't Take Nothing for My Journey Now (Random House); Lucy Tapahonso, The Women are Singing (UA Press); Infinite Divisions: An Anthology of Chicana Literature, ed. Tey Diana Rebolledo and Eliana S. Rivero (UA Press); Margaret Atwood, The Robber Bride (Doubleday); Donald Hall, Life Work (Beacon); Backtalk, ed. Donna Perry (Rutgers University Press); Ernest J. Gaines, A Lesson Before Dying (Knopf).

170. Travel Writing/Mr. Warnock/M, W 9-11:30

Travel is an act and a metaphor for a kind of encounter in space and time. In travel, we encounter difference, the not-yet-known. We encounter, and cross, borders. We make contact. We are changed. Maybe. In some ways. Travel writers return to tell the tale. In this course, we will read very different kinds of travel writing, all of which represent cultural encounter and border crossings. We will write a number of short pieces and in the end put a revised piece into an envelope to be mailed out. Students are asked to make notes upon their travel to Santa Fe. Some local travel is planned.

Texts: Gloria Anzaldua, Borderlands/La Frontera (Spinsters/Aunt Lute Book Company); Bruce Chatwin, Songlines (Penguin); Encountering Cultures, ed. Richard Holeton (Blair Press); Ruben Martinez, The Other Side (Vintage); Alan Weisman, La Frontera (University of Arizona Press).

Group II (English Literature through the Seventeenth Century)

42. Contemporary Critical Issues in Shakespeare/Mr. Smith/T, Th 2-4:30 "He was not of an age, but for all time!" We shall test the truth of Ben Jonson's claim by examining a range of Shakespeare's plays and poems with respect to the political issues and critical methodologies of our own time and place. New Historicism, deconstruction, Lacanian psychoanalysis, and the phenomenology of theatrical performance will provide vantage points for considering scripts that will include some of Shakespeare's acknowledged "masterpieces" as well as less often studied plays like Henry VI, All's Well That Ends Well, and The Two Noble Kinsmen. Poems will include "Venus and Adonis," "The Rape of Lucrece," and the sonnets.

Texts: William Shakespeare, Complete Works, ed. Stanley Wells and Gary Taylor (Oxford; recommended edition, but not required); Keith Wrightson, English Society 1580-1680 (Rutgers); The New Historicism and Renaissance Drama, ed. Richard Wilson and Richard Dutton (Longman); Jonathan Culler, On Deconstruction (Cornell); Madan Sarup, Jacques Lacan (Toronto); Bert O. States, Great Reckonings in Little Rooms (California).

Group III (English Literature since the Seventeenth Century)

31. The Brontës and George Eliot/Ms. Flint/M, W 2-4:30 This course offers the opportunity to study the work of four very different midnineteenth-century women writers. The emphasis will fall on the importance of reading their work in the cultural context of their time, and on developing a range of approaches (including feminist, historicist, psychoanalytic and narratological strategies) which will open up the interpretive possibilities of these fictions.

Texts: Anne Brontë, The Tenant of Wildfell Hall; Charlotte Brontë, Jane Eyre, Villette; Emily Brontë, Wuthering Heights; George Eliot, Adam Bede, The Lifted Veil, The Mill on the Floss, and Middlemarch. All texts are available in Penguin or O.U.P. World's Classics editions, with the exception of The Lifted Veil, which is available in Virago.

38. The English Abroad/Ms. Flint/T, Th 2-4:30 The fascination with otherness; the desire to establish a national identity; the satiric mocking of alien practices or the possibility of reinventing oneself: the English abroad demonstrate all these characteristics. We shall be focusing on three separate areas of literary travel: the nineteenth- and early twentieth-century fascination with Italy; imperialism and India; and journeys to North America (including New Mexico) and Mexico. We shall examine a range of genres, including fiction, poetry, travel writing and autobiographical material, in order to investigate themes of identity, cultural specificity, colonialism and nationalism.

Texts: Arthur Hugh Clough, "Amours de Voyage" (in The Poems of Arthur Hugh Clough, Oxford University Press); Elizabeth Barrett Browning, "Casa Guidi Win-



1993 School Picture at Santa Fe

dows"; John Ruskin, *Praeterita* (Part II, chapters 2, 3, 6, 7, Oxford University Press); E. M. Forster, *A Room with a View, Passage to India* (both Penguin Classics); Rudyard Kipling, *Kim* (Penguin Classics); Flora Annie Steel, *On the Face of the Waters* (photocopy); Charles Dickens, *American Notes*; Evelyn Waugh, *The Loved One* (Penguin); Graham Greene, *The Power and the Glory* (Penguin); D. H. Lawrence, *Mornings in Mexico*, "The Woman Who Rode Away," "St. Mawr" (Penguin). A course reader will also be available, containing — in addition to the Steel novel — women's poetry on the subject of Italian nationalism, further selections from Ruskin's prose and from Kipling's poetry, and first-hand accounts of the Indian Mutiny of 1857.

Group IV (American Literature)

137. Rereading Nineteenth-Century American Literature/Ms. Smith/T, Th 2-4:30

This course examines ideologies of national, racial, and gender identity in a range of texts written in response to the institution of slavery and the policies of Reconstruction.

Texts: Stowe, Uncle Tom's Cabin (Penguin); Melville, "Benito Cereno" in Billy Budd and Other Tales (Signet); Jacobs, Incidents in the Life of a Slave Girl (Oxford); Douglass, Narrative of the Life of Frederick Douglass (Anchor); Chesnutt, "The Wife of His Youth" and Other Stories (University of Michigan) and The Marrow of Tradition (Penguin); Twain, Pudd'nhead Wilson (Penguin); Harper, Iola Leroy (Oxford).

145. Twentieth-Century American Literatures/Mr. Padilla/M, W 2-4:30 We will read from a wide range of short fiction, poetry, and novels that give expression to the various ethnic, cultural and racial experiences in the U.S. during the last century. I want to focus on the immigrant experience, especially as

immigrant crossings are reflected by intercultural/interracial contact, transformation, resistance. By reading extensively from a major new anthology, I hope to encourage teachers to widen their own curricular offerings and to rethink pedogogical issues within the framework of current theories of cultural studies.

Texts: The Heath Anthology of American Literature, vol. 2, ed. Paul Lauter. Should you have a chance to read from the Heath Anthology before arriving in Santa Fe, the authors from among whom we will read are, in chronological order: Upton Sinclair, Abraham Cahan, Sui Sin Far, Mary Antin, W. E. B. Du Bois, Gertrude Stein, T.S. Eliot, Langston Hughes, Claude McKay, Michael Gold, Anzia Yezierska, Pieto di Donato, Younghill Kang, poetry by early Chinese immigrants, Hisaye Yamamoto, Helena Viramontes, Gary Soto, Joy Harjo, Sandra Cisneros. In addition to anthology readings, however, we will discuss a few novels, among them *Call It Sleep* by Henry Roth and *The Woman Warrior* by Maxine Hong Kingston.

181. African American Women's Writing/Ms. Smith/M, W 9-11:30 This course examines how race, gender and class are constructed as mutually constitutive ideologies in narratives by African American women writers.

Texts: Jacobs, *Incidents in the Life of a Slave Girl* (Oxford); Fauset, *Plum Bun* (Pandora); Petry, *The Street* (Beacon); Walker, *Meridian* (Harcourt Brace Jovanovich); Lee, *Sarah Phillips* (Northeastern); Marshall, *Praisesong for the Widow*.

211. Native American Literature / Ms. Maddox / M, W 9-11:30

A general introduction to a representative range of works by contemporary North American Indian writers, with a special emphasis on writing from the Southwest. We will pay attention to the historical and cultural contexts of the works, using some outside reading to help establish those contexts, but our major focus will be on the primary texts themselves.

Texts: Underhill, Papago Woman (Waveland Press); Welch, Fools Crow (Penguin); Talking Leaves, ed. Leslie (Dell); Revard, Eagle Nation (Arizona); Highway, The Rez Sisters (Fifth House); Erdrich, Love Medicine, the new and expanded edition (Harper Perennial); Silko, Storyteller (Arcade) and Ceremony (Penguin); Naranjo-Morse, Mud Woman (Arizona).

224. Chicano Narrative/Mr. Padilla/T, Th 9-11:30

This course will examine literary constructions of history, cultural practice and knowledge, and idealized representations of the Chicano community as a way of presenting a general narrative of unity and political cohesion. However, I also want to examine the intra-cultural tensions and divisions within the culture that have produced necessary criticism of male privilege and arrogance, cultural romanticizing, political myopia and heterosexual violence. In short, I want to think about how Chicano writers have both identified with and created a much needed unifying cultural narrative, and yet departed from / criticized / rejected cultural practices that are self-deluding, sentimental, or sometimes destructive.

Texts: Maria Amparo Ruiz de Burton, The Squatter and the Don; Josefina Niggli, Mexican Village; The Short Stories of Fray Angelico Chavez, ed. Padilla (University of New Mexico); Rudolfo Anaya, Bless Me, Ultima (Tonatiuh); Ana Castillo, So Far From

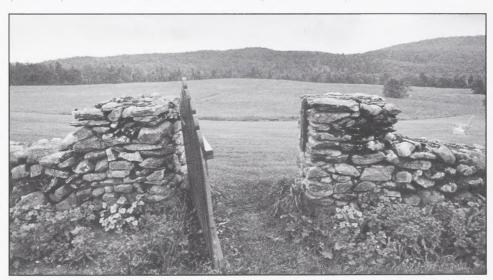
God; Tomas Rivera, y no se lo trago la tierra/and the earth did no part; Richard Rodriguez, Days of Obligation (Viking); Arturo Islas, The Rain God (Vintage); Sandra Cisneros, Woman Hollering Creek (Vintage). We will also read theoretical and critical essays from a photocopied reader.

Group V (World Literature)

55. Post-Poststructuralism/Mr. Smith/M, W 2-4:30

Subtitles for this seminar might include "After Derrida, Then What?," "The Death of the Reader," "Is There a New Criticism?," and "Slashing Slashes." Proceeding on the assumption that critical theory operates along the back-and-forth lines of a dialectic, not along the straightforward lines of scientific discovery, we shall first take stock of where we have been as readers and critics in the past twenty years and where we are now. We shall then look in the other direction and speculate about where we may be headed. Terry Eagleton's Literary Theory: An Introduction will be our source-book on past and present, supplemented by Madan Sarup's Jacques Lacan. For future directions we shall pursue paths suggested by Paul Smith's Discerning the Subject, Mark Bracher's Lacan, Discourse, and Social Change, and Don Ihde's Postphenomenology. To keep ourselves grounded, we shall try out our theoretical speculations on a range of texts that are situated at the margins of different cultures and different forms of discourse: Thomas Middleton and Thomas Dekker's play *The Roaring Girl* (1611), early short stories by Native American writers anthologized in The Singing Spirit (1889), and writings by Chicanas collected in Cuentos (1983).

Texts: Terry Eagleton, Literary Theory: An Introduction (Minnesota); Madan Sarup, Jacques Lacan (Toronto); Paul Smith, Discerning the Subject (Minnesota); Mark Bracher, Lacan, Discourse, and Social Change (Cornell); Don Ihde, Postphenomenology (Northwestern); Thomas Middleton and Thomas Dekker, The Roaring Girl, ed. Paul Mulholland (Manchester/St. Martin's); The Singing Spirit, ed. Bernd C. Peyer (Arizona); Cuentos, ed. Alma Gomes, et al. (Kitchen Table).



Schedules

Vermont

June 21 Registration Day

June 22 Classes begin

July 15 Mid-term recess

August 3 Classes end

August 6 Commencement

Oxford

July 4 Arrival Day

July 5 Registration; Classes begin

August 12 Classes end

August 13 Commencement

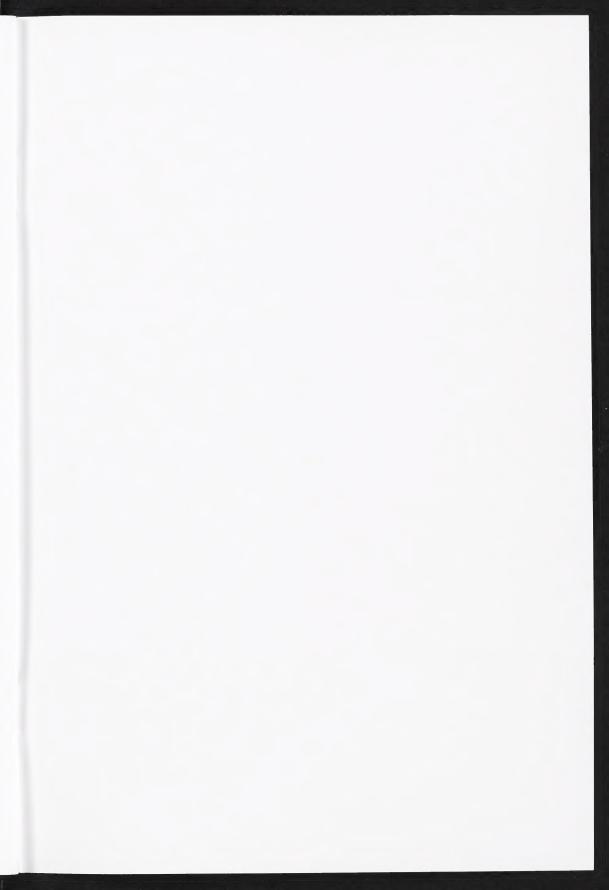
Santa Fe

June 28 Registration Day

June 29 Classes begin

August 9 Classes end

August 11 Commencement



Middlebury College Middlebury, Vermont 05753